



Cover, Festschrift for Lloyd J. Reynolds. Portland, Reed College, 1966

for Virginia

No one has contributed so much—

Lloyd

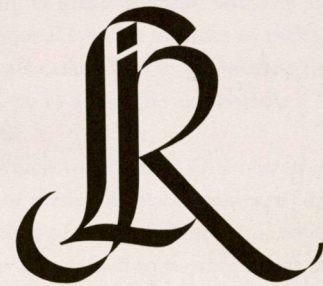
·18· vi· 1966



"...stained the water clear..."

A Festschrift for

LLOYD J. REYNOLDS



Compiled by
a few of the many who
know the man

REED COLLEGE
Portland, Oregon
1966

Title Page, Festschrift for Lloyd J. Reynolds. Portland, Reed College, 1966

Bartolomeo San Vito & Antonio Tophio

When in 1947 the late James Wardrop identified Bartolomeo San Vito as the scribe of the "Eusebius" in the British Museum, whose writing had attracted him as early as 1931, that fine scholar did much more than point to a forgotten calligrapher: he extended the field for research into Renaissance calligraphy.

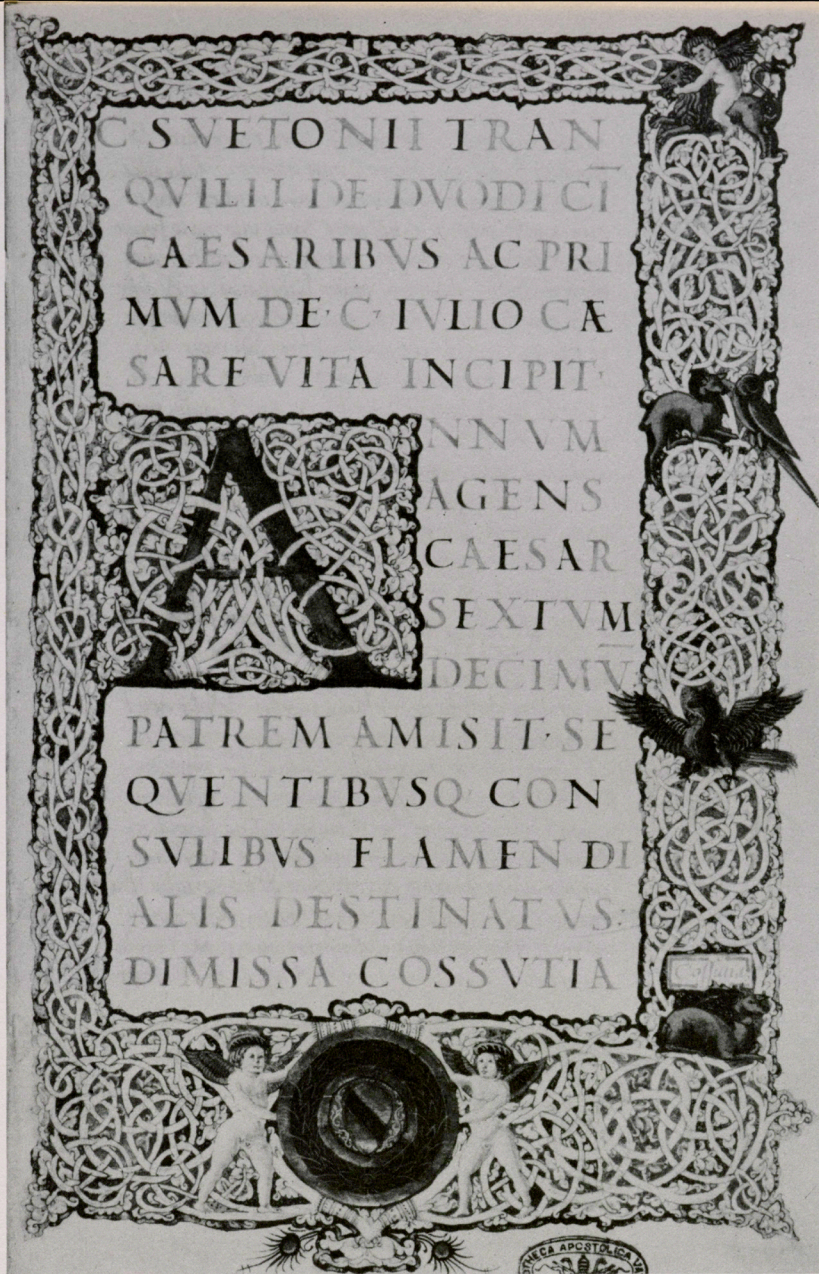
San Vito wrote two minuscular scripts which may be thought of as a sloped roman and an italic. These text scripts, whilst not of the finest calligraphical order are yet enjoyable for their clarity, freshness, & freedom. Some of San Vito's manuscripts are illuminated in splendidly impressive style and he must have worked with various illuminators. However, to me he is the superb writer of a version of Roman capitals related closely to those of ancient Latin stone inscriptions. Some ancient carved inscriptions may still show that they were enlivened by red letters, but we generally see them now as forms in greys. The forms may be of the greatest distinction in carving but the play of colour has little importance, if any. The Roman capitals from San Vito's colourful inks (gold, red, blue, purple, green, orange) are rich & joyous, & extend the brilliancy of illuminating.

Others had begun to write the *capitales épigraphiques* in a variety of colours: e.g. Felice Feliciano & Antonio Tophio. Yet San Vito's skill in this respect was recognised widely, for he is known to have written headings, etc. in coloured & gilded Roman capitals in other scribes' manuscripts.

Illustrations

* "The Script of Humanism". James Wardrop. Oxford University Press, 1963.

PLATE 1.
Biblioteca Apostolica Vaticana.
Suetonius
Vat. Barb. Lat. 98



ALFRED FAIRBANK

Bartolomeo San Vito

& Antonio Tophio

When in 1947 the late James Wardrop identified Bartolomeo San Vito as the scribe of the late "Eusebius" in the British Museum*, whose writing had attracted him as early as 1931, that fine scholar did much more than point to a forgotten calligrapher: he extended the field for research into Renaissance calligraphy.

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**The Script of Humanism*, James Wardrop. Oxford Press, 1963.

50-

WE WISH YOU
HAPPINESS
& PEACE

70-

וַיֹּאמֶר אֱלֹהִים יְהִי אוֹר

AND GOD SAID: 'LET THERE BE LIGHT.'

GENESIS 1. 3.

Lloyd Reynolds, two printed holiday cards, 1960s

why

is a mouse

when it spins?

Lloyd 58

THANK YOU
THANK YOU
THANK YOU
THANK YOU
THANK YOU

I love You too!

Lloyd Reynolds, printed thank you card, 1960s

35-
^{3½}
4 a b c d e f g h i j k l m n
_{2½}
o p q r s t u v w x y z
Edward Johnston

15
THE Art Associates
of Reed College

Cordially invite you to a showing of the

Italic Cursive
Handwriting

EXHIBITION

September 9-20, 1962

Opening: Sunday, Sept. 9

3:00 to 5:00 P.M.

Weathergrams

Lloyd J. Reynolds

For Judith

Lloyd

22.iiij.1972

#1

WEATHERGRAMS

LLOYD J. REYNOLDS



SOCIETY FOR ITALIC
HANDWRITING
REED COLLEGE
PORTLAND, OREGON 97202

WEATHERGRAMS

The weathergram is a short poem, usually of ten words or less. It is the result of a sudden intuition *et* brevity, hence, is inevitable.* Furthermore, no one will stop to read any lengthy statement, standing in wind *et* rain. The weathergram is hung on a bough or branch in the garden, in a campsite, or along a mountain trail. It is usually seasonal *et* is left out between solstice and equinox or between equinox *et* solstice.

* See Robert Bly's foreword to his *THE SEA AND THE HONEY-COMB*, Beacon Press.

(Portland State University Book Store)

WEATHERGRAMS

The Weathergram is a very short poem of about ten words – or less. It comes as a sudden insight; et hence brevity is essential.¹ Furthermore, no one will stop to read any lengthy statement while standing in wind et rain.

The weathergram is hung on a bough or branch in the garden, at a campsite, or along a mountain trail. The subject matter is usually seasonal, and the weathergram is left out between solstice et equinox or between equinox et solstice.

Raw et incomplete when just written, the weathergram needs the graphic touches of wind, rain, sun and ice – depending on the season. It may fade to an off-white, old bone color, et ragged edges give it some of the qualities of a faded leaf. During its

Reynolds - 1

EDWARD JOHNSTON
FORMAL PENMANSHIP AND OTHER PAPERS
edited by Heather Child

*Edward Johnston was responsible for the revival of the
art and craft of calligraphy in our time. His
book WRITING & ILLUMINATING &
LETTERING, published first in 1906, ~~is con-~~*

O.B.C. hint:-

for black ink, only!

*R*unemeister

O.B.C.

*The new order!
Back to the drawing board -
writing*

*'Far Out' Branch OBC
63 ASTORIA, Or.*



*✓ Willard 'McCarty OBC
7423 S.E. 31
'Portland,
Oregon
97202*

Lloyd Reynolds, Letter and envelope to Willard McCarty on Order of the Black Chrysanthemum business

ILLUSTRATION XV: Behemoth & Leviathan
 Why the Material world was created.
 The Monsters: the forces of Nature; part
 of Job's world, but below: a product of
 The Sea of Time and Space. The Divine
 Genius at work in the Abyss. Change
 & Death as the Divine Medium & Creation
 as the Glory of God, but Creation is
 ILLUSION. A koan?

of the Clouds, the noise of
 A fourfold vision: both, yet neither;
 HEAVEN + EARTH
 Can any under his I aberrant
 the other: and yet each alone with out
 stand the spreads

A Last Judgement

Thou hast fulfilled the Judgement of the Wicked
 ILLUSTRATION XVI
 The error is recognised (given bodily form)
 and cast out; a Last Judgement occurs.
 Satan the Accuser falls into the Flames
 of Annihilation. Shadows of Job &
 wife now embodied, go also.
 The Last Judgement opens a door
 (the cloud barrier) & separates Job
 & "friends" - shows the difference.

ILLUSTRATION XVII
 God brings man into heaven
 God appears, & God is light
 To those poor souls who dwell
 in Night
 But does a human form display
 To those who dwell in realms
 of Day. AUGURIES OF INNOCENCE

*WICKED: wicca = wizard - one who practices magic.